

## SUMMARY

### *Bayramova Alla. On the Problem of Music's Dependence on Words*

**Abstract:** The article draws the reader's attention to the large volume of currently unperformed musical works, undeservedly forgotten after the collapse of the Soviet Union due to their textual component reflecting ideals and attitudes that have lost relevance at the present time. Highly artistic in terms of music and thus popular at their time compositions, they can be returned to the repertoire by some text editing. There are a lot of similar examples in the history of art, when the renewed text allowed to revive the original works. The conclusion is drawn that music with words, among all the arts, perhaps, even more than theatre, was most struck by the change of ideology because of their specific "momentum". The author's reflections are illustrated with numerous examples from the history of Azerbaijani and Russian music.

**Key words:** Interrelation of words and music, shift of ideology, Soviet art, Azerbaijani composers, the State Museum of Musical Culture of Azerbaijan, text.

### *Bochkareva Nina. The Ekphrastic Discourse in A. Murdoch's *The Sandcastle* and A. S. Byatt's Criticism*

**Abstract:** The article examines the critical attitude of modern English writer A. S. Byatt to one of the novels by her teacher A. Murdoch. The research is based on Byatt's novels "The Degrees of Freedom" (1965) and "Portrait in Fiction", as well as A. Rowe's study "Visual Arts and the Novels of Iris Murdoch" (2002). The article focuses on ekphrastic discourse in Murdoch's novel "The Castle in the Sand" (discussion of well-known portraits, the creation of fictional paintings, the stylization of painting schools).

**Key words:** English novel; ekphrasis; ekphrastic discourse; A. Murdoch; A. S. Byatt; "The Sandcastle".

### *Konstantinova Ekaterina. Music in Jack Kerouac's Novel *On the Road**

**Abstract:** The work aims to create a holistic view of the role of music in the culture of beatniks using the example of Jack Kerouac's novel "On the Road". To this end, all mentions of musical events and descriptions of musical performances found in the novel have been analyzed. Consequently, the author proposes the following thesis: the composition of this novel is similar to that of a religious book. Specifically, Kerouac's text includes all the necessary "elements" of religion: a higher power, apostles and their successors, as well as the apocalypse, its signs, and the afterlife.

**Key words:** spontaneous prose, jazz, bop, beatniks, Beat, composition.

*Samkova Anna.* Operatic Aria as a Literary Text: the Phenomenon of Intergenre Interaction.

*Abstract:* The article examines the operatic aria as a «synthetic» genre phenomenon based on combination of verbal text and its musical accompaniment. Accordingly, during different periods of the opera art's development, the importance of «verbal» and «musical» components varied in some cases in favor of the precedent literary text, in other cases in favor of the musical framing. Either way, the precedent literary text inevitably plays an important role in the semantic and structural organization of the operatic aria. The article describes the examples of the incorporation of a literary text into the operatic aria, particularly on the examples of elegy and serenade. As an example of matching operatic aria as a serenade was given Don Giovanni's aria by W. A. Mozart. Also the author analyzed possibility of a complex intersection of the elements of different literary genres in a single aria. In this article Lensky's aria from P. I. Tchaikovsky's "Eugene Onegin" was analyzed as a variant of the complex interactions of the elegy and serenade within a single aria.

*Key words:* opera, aria, precedent text, elegy, serenade, Don Giovanni, Eugene Onegin.

*Seibel Natalia.* The Image of Bass in Modern German Drama. P. Suskind *Contrabass* and A. Hilling *Protection*: an Outsider's Confession

*Abstract:* The musicians as characters of the plays «Contrabass» by P. Suskind (1980) and A. Hilling "Protection" (2006) are endowed with many traits linking them with the romantic tradition: reflection, loneliness, devotion to the calling. However, the new time sets them in new conditions. They play an unclaimed instrument that never gets solo parts, feeling certain kinship and relation to it. In both cases, the double bass is included in the associative context «femininity — love — death», also related with images of the house and the tomb. Although the degree and the form of being social outsiders are different for each character, their dedication to the instrument puts them in the position of outcasts. Installation, stream of consciousness, a complex system of relations with the real and imaginary interlocutors, the specificity of chronotopic correlations in both cases create a voluminous score of the person's feelings, the life that is sinking to the bottom.

*Key words:* German drama, the drama of the late XX and early XXI centuries, P. Suskind, A. Helling, thing, thingness, the musicality of drama.

*Turysheva Olga, Chichkina Mariia.* Ekphrastic Component in G. Flaubert's Drama *Temptation of St. Anthony*

*Abstract:* The article offers a study of the ekphrastic component in Flaubert's "Temptation of St. Anthony" (based on the edition of 1874). It argues whether the nomination of ekphrastic drama sub-genre is consistent and applicable to Flaubert's text. The analysis builds on comparing the conceptual structure of Flaubert's reference to St. Anthony's image to that of the general tradition of painting. It is proved that the specific nature of the author's reference to the iconic source does not fit into the existing concept of ekphrastic drama. Incidentally, ekphrasis does not "tie" the dramatic action, but entirely subordinates it, constituting the cause and the subject of Flaubert's polemical reflection on the limits of the human faith.

His counterpart in this polemic is the traditional — heroic — interpretation of the image of a hermit, characteristic of the medieval legend and its traditional artistic incarnation.

*Key words:* ekphrastic drama “Temptation of St. Anthony”, Flaubert G., P. Brueghel the Younger (“Hell Brueghel”), St. Anthony’s image in painting.

*Zagidullina Marina.* Intermediality in a Time of Total Mediatization: How Technologies Affect Literature and Its Theory (supported by RSF, 16-18-02032).

*Abstract:* Intermediality, understood as an interference of arts, and, in particular, a sort of verbalization of nonverbal forms of art as a part of fictions, is currently under serious pressure from technologies. Its most important challenge is the total digitization of different contents (music, video, photos, audio files, etc.). As a result, the text in Internet exists as the other art formats (which previously needed to be verbalized). Digitization represents a new type of text that encodes video, audio and text information following the same principles (“protocol”). The concept of intermediality in literature can be explained relatively to this new technological challenge. The article proposes a hypothesis of reconfiguration of literature and literary theory considered as resulting from the transformation of the ‘primary modeling system’ (as Lotman called language) under the influence of technology.

*Key words:* intermediality, theory of literature, digitization, protocol.

*Dotsenko Elena.* *Much Ado About Nothing*: the Motives of Shakespearian Characters Jealousy

*Abstract:* The article analyzes Shakespeare’s plays “Much Ado About Nothing” “Othello”, “Cymbeline” and “The Winter’s Tale”, which are concerned with the motive of jealousy as the base of dramatic plot. The plays belong to three leading genres of Shakespeare’s dramatic art: comedy, tragedy and tragicomedy. This diversity allows asking a question about tragic or comic potential of jealousy as one of the popular Shakespearian emotions. The author of the article makes a conclusion that the playwright constantly presented jealousy as a harmful and destructive feeling, but the distinction in understanding the ‘nature’ in different generic forms makes it possible to vary the ways of restoration the harmony in the world of the plays. The accent is made in the article on a tragicomedy as the most productive ‘play of jealousy’.

*Key words:* Shakespeare, comedy, tragedy, tragicomedy, motive, reflection.

*Markin Alexey, Chekushkina Ekaterina.* Obsessed by Modernity: Remarque’s Early Novel *Station am Horizont*

*Abstract:* Remarque’s early novel *Station am Horizont* is of particular interest to those who study his works. The material and theme of the novel is close to Remarque’s later works especially to *Drei Kameraden* and *Der Himmel kennt keine Günstlinge*. However the author is so deeply involved (obsessed) with the depicted reality that he is unable either to finalize the artistic image of his hero or to make a moral judgment about him. Thus literary models provided by romanticists, Oskar Wilde and Marcel Proust are widely used and eclectically combined in the novel.

Andersen's fairy tale *The Snow Queen* played a part in the genealogy of the hero. His being distant is not psychologically or biographically motivated. Only a year before *Im Westen nichts Neues* Remarque did not consider participation in the war to be a substantial distinctive feature.

**Key words:** Literature of Weimar Republic, «Neue Sachlichkeit», «lost generation», point of view, sport in literature and culture.

*Nazarova Larisa, Salamatova Mariia.* The Central Character and Its Development in Tennessee Williams' Plays of 1945–1961

**Abstract:** The article focuses on the protagonists' character development in three famous plays by Tennessee Williams: Stanley Kowalski from *Streetcar Named "Desire"*, Val Xavier from *Orpheus Descending*, and Larry Shannon from *The Night of the Iguana*. The research leads the authors to conclude that the American playwright of the twentieth century portrays a particular type of male character sharing a number of similar characteristics. Meanwhile, Williams' character is not static, but undergoes a particular evolution, getting more complicated from one play to another. The author gradually changes their mindset and attitudes to life, and "dilutes" their system of values, as their mindfulness grows and their will declines.

**Key words:** T. Williams, *A Streetcar Named Desire*, *Orpheus Descending*, *The Night of the Iguana*, character, male character.

*Rabinovitch Valery, Babkina Mariia.* A. Huxley's Anti-utopian Novel "Brave New World" as the Subject of Author's Treatment in A. Huxley's Letters

**Abstract:** The article treats A. Huxley's letters as the peculiar "key" to the writer's attitude to his own anti-utopian world. The necessity of such decoding is determined by some uncertainty of the genre identity of *Brave New World* as anti-utopia. Really, if the majority of the "classical" anti-utopias, such as J. Orwell's *1984* or R. Bradbury's *Fahrenheit 451*, treat the depicted worlds as the embodiments of the Absolute Evil, the Huxley's anti-utopia actualizes also the positive features of "brave new world". Which is more, Huxley incorporated some attributes of his "brave new world" into the life of his utopian Island in his latest novel "Island" (1962). Huxley's letters, where his treatment of "Brave New World" can be found, can be concerned to three periods: the time of Huxley's work under his novel "Brave New World" itself (the beginning of the 1930th), the second half of the 1940th, when Huxley worked under the film at the basis of his *Brave New World*, and the second half of the 1950th, when his collection of essays "Brave New World Revisited" was written. From Huxley's letters of all the three periods we can conclude, that Huxley always treated his "brave new world" as undoubtedly anti-utopian, even disgusting, but in his letters of the second half of the 1940th Huxley also accents his attention at the real danger of the appearance of the society similar to "brave new world" in the nearest perspective, and in his letters of the second half of the 1950th — at some realities of the modern life (over-population, over-organization), which can make in some circumstances such an organization of the life indispensable and that's why inevitable.

**Key words:** Huxley, anti-utopia, author's treatment, "auto-intertextuality", letters, "enemies of freedom", over-organization.

*Selitrina Tamara. Intermediality in Henry James's Novel Wings of the Dove*

*Abstract:* The article shows that Henry James brings the structure of his novels close to dramatic genres, complementing the art of the novel by the specifically dramatic form of dialogue. It is emphasized that James shows himself a master of creating vivid scenes, memorable in their intensity. Dramatization is traced in the novel both at the compositional and characterization levels: in rendering portrait features, facial expressions, gestures, intonations, etc. The novel transforms into a vast stage area. Using intermediality, James fits into the general cultural tendency of “interdisciplinarity with its inherent traits of confusion and hybridization”.

*Key words:* Henry James, “Wings of the Dove”, dramatization, intermediality, “transitional age”, genre.

*Chernyshov Maxim. Aesthetic Conflict in Eldar Ryazanov's Film The Carnival Night.*

*Abstract:* The article is devoted to the consideration of an aesthetic aspect of the characters' conflict in Eldar Ryazanov's comedy film *Carnival Night*. The description of the aesthetic views of the conflict's parties is realized through the analogy with another art system — classicism that is typologically similar to the socialistic realism. The analysis reveals that, instead of the sharpness of the creative youth's conflict with their bureaucratic boss according to the plot, at the aesthetic level they discuss nothing more serious than specific questions without any radical contradictions. The closest although not quite correct analogy to their controversy is not so much a discussion between romanticists and classicists in the beginning of the XIX century as The quarrel of the Ancients and the Moderns within the classicist aesthetics.

*Key words:* conflict, comique, artistic taste, socialist realism, classicism, The quarrel of the Ancients and the Moderns.